

the same day

October 7, 2010 - 12:05 am

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I was told to look this guy up and comes to be that his Birthday is on the same day as mine:

It was with his first solo show, at the [Mary Boone](#) Gallery in 1979, however, that Schnabel would truly come to be regarded as a major new force in the art world. He participated at the [Venice Biennale](#) in 1980, and by the mid-1980s had become a major figure in the [Neo-expressionism](#) movement. By the time he exhibited his work in a show jointly organized by Boone and [Leo Castelli](#) in 1981, he had become firmly established. His now famous "plate paintings"—large-scale paintings set on broken ceramic plates—received a boisterous and critical reception from the art world. A reputation for making brash pronouncements about his importance to the art world - *I'm the closest thing to Picasso that you'll see in this *#@ life* - engendered contempt from both colleagues and the viewing public. Schnabel is currently represented by The [Pace Gallery](#) in New York.



JULIAN SCHNABEL 00526

Schnabel's signature works contain an underlying edge of brutality, while remaining suffused with compositional energy. Schnabel claims that he's *aiming at an emotional state, a state that people can literally walk into and be engulfed*.

Schnabel insists he is a painter first and foremost, though he is better known for his films.

" Painting is like breathing to me. It's what I do all the time. Every day I make art, whether it is painting, writing or making a movie.

constant looks !!!

October 6, 2010 - 12:00 am

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Tagged [Schnabel and Marcellous Lovelace 2010](#), [sue coe and Marcellous Lovelace](#)

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Punishment and Brutal treatment to others and the Animals who are used to help feed the economy helps to describe the Art of Sue Coe. As I look at the Images i'm enjoying all of the variety she adds to the internal play on the position she has with the



work. Always moving and growing is the best word play I can say for this working activist.

Sue Coe

Ain't The Devil Happy

October 5, 2010 - 12:35 am

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Ain't The Devil Happy Lyrics

Artist: **Jeru The Damaja**
([Buy Jeru The Damaja CDs](#))

Album: The Sun Rises In The East

Verse Two:

I hate when the devil's
happy, so I wear my hair
hair nappy
Knotty, won't go out like
John Gotti
He came from the caves
to destroy everybody
And we like fools destroy
our own bodies
Too many niggaz chillin, bad boys boom boom
This leaves no room for the flowers to bloom
Seeds blow in the wind, another drug killing
What, are we accomplishing? Nothing
What's, the matter?
Why everytime I look around another brain gets splattered?
Some pockets get fatter but it don't matter
The devil's the only one who really gets fatter
Lead ruptures flesh, spleens are shattered
Dreams are shattered, another Queen without a King
What will our children become without proper guidance?
Probably nothing, so ain't the devil happy

Verse Three:

Niggaz are in a state of nothingness
Hopelessness, lifelessness
If you're in range I hope you hear this
And try to change this, cause it's disastrous
Who gets the most loot, who gets bust?
Dollar bill y'all, is the god we trust
The days blow by like dust

Even Men of Steel rust
We're out here acting ridiculous
When, only we can save us
Mentally enslave us, for little or nothing kill our neighbors
Animalistic, caniballistic, behavior
Look to the sky for your savior
He won't save ya, he didn't save your forefathers
Why bother, brothers? You must discover
The power of self, know thyself, or find thyself
Hating thyself, killing thyself
While he collects the wealth that you sit back and murder for
Ain't the devil happy

when the menatal can't be moved

October 4, 2010 - 8:07 am

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just is ...



the feed

October 3, 2010 - 8:07 am

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people say things that are not true ...



that which is perfect

imagine feeling done with

that which is perfect
is finished

something. Getting over something
that isn't working. Perfection has
never been the path i've chose to
travel, because this reality is not
right in the first place. To me right
is good perfection is done ... i'm
not done / america is not right



Lisa Yuskavage Painting

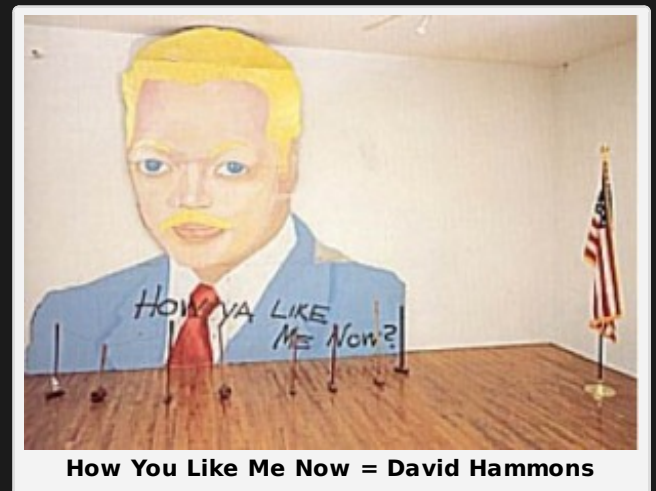
Artist of Bold: David Hammons

David Hammons

(born 1943) is an African-American artist mostly known for his works in and around New York City during the 1970s and 1980s.

Much of his work, including *Spade with Chains* (1973), reflects his commitment to the civil rights and Black Power movements. In this

particular work, the artist employs a provocative, derogatory term, coupled with the literal gardening instrument, in order to make a statement about the issues of bondage and resistance.



How You Like Me Now = David Hammons

Along with these cultural overtones, Hammons's work also blurred the notions of public and private spaces, as well as what constitutes a valuable commodity. An illustration of these concepts can be seen in *Bliz-aard Ball Sale* (1983), a performance piece in which Hammons situates himself alongside street vendors in downtown Manhattan in order to sell snowballs which are priced according to size. This act serves both as a parody on commodity exchange and a commentary on the capitalistic nature of art fostered by art galleries.

Also noteworthy is the artist's use of discarded or object materials, including but not limited to elephant dung, chicken parts, strands of African-American hair, and bottles of cheap wine. Many critics see these objects as evocative of the desperation of the poor, Black urban class, but Hammons reportedly saw a sort of sacrosanct or ritualistic power in these materials, which is why he utilized them so extensively.

Hammons has also explored the video medium, collaborating with artist Alex Harsley on a number of video works, including *Phat Free* (originally titled *Kick the*

Bucket), which was included in the Whitney Biennial and other venues. Hammons and Harsley have also collaborated on installations at New York's 4th Street Photo Gallery, a noted East Village artist exhibition and project space.

Among the Artists whose works reference similar movements such as *arte povera* and artistic forebears including [Marcel Duchamp](#) are [Jimmie Durham](#), [Gabriel Orozco](#), [Chakaia Booker](#), [Lorna Simpson](#), and [Rirkrit Tiravanija](#).^[1]

Hammons's *African American Flag* is a part of the permanent collection of New York's the Museum of Modern Art.

Hammons received the MacArthur Fellowship (also known as the Genius Grant) in July 1991.

[[edit](#)] References

- [^] Foster, Hal, et al. *Art Since 1900: 1945 to the Present*, Vol. 2. New York: Thames and Hudson Inc., 2004. pp. 617-620.

whats important?

September 30, 2010 - 12:52 am

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keep your heart the focus of what you inspire

who decides your design?

September 29, 2010 - 1:37 pm

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2010 self education is awareness by Marcellous Lovelace

you are what you think ...

Coco Fusco Biography .. etc ...

September 29, 2010 - 4:08 am

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interdisciplinary artist, writer, and curator. Coco Fusco is one of North America's leading interdisciplinary artists and cultural theorists. Her videos, performances, and art installations have been showcased throughout the world to great critical



acclaim, and her published writings on art, culture, and politics have helped shape the fields of Latina and Latino studies, performance studies, and postcolonial studies. She is a prolific writer and cultural commentator as well as an innovative artist whose work blurs the boundaries between cultural theory and artistic practice.

Fusco was born in the United States on June 18, 1960, to Cuban parents who had emigrated in 1954. Shortly after the 1959 Cuban Revolution, her father was deported. Her mother hid from the INS and did not return to Cuba until after Coco was born. Fusco's U.S. citizenship enabled her mother's return to New York while other Cubans seeking entrance into the United States were forced to endure long and confusing delays. As her relatives immigrated to New York throughout the 1960s, her home served as a gateway to life in the United States. Fusco was raised in this bicultural setting, where the private and public spheres of daily life were thrown into sharp relief because of differences in language, culture, and tradition. She attended Brown University and received an MA degree from Stanford University. In the early twenty-first century, she held an associate professor position at Columbia University's School of the Arts.

Read more: [Coco Fusco Biography - \(b. 1960\), English Is Broken Here: Notes on Cultural Fusion in the Americas](#) <http://www.jrank.org/cultures/pages/3892/Coco-Fusco.html#ixzz10rQ1qYw4>

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